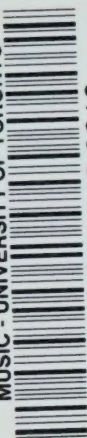


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The



BEGGAR'S OPERA

as it is Performed at the
Lyric Theatre, Hammersmith

With new settings of the *Airs* and additional Music

Frederic Austin

Arranged for the

VOICE AND PIANOFORTE.

LONDON

Price 7/^s6^d

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*As revived by Mr. NIGEL PLAYFAIR at the Lyric Theatre,
Hammersmith, June 5th, 1920.*

✓ PEACHUM	-	-	-	FREDERIC AUSTIN
✓ LOCKIT	-	-	-	ARTHUR WYNN
✓ MACHEATH	-	-	-	FREDERICK RANALOW
✓ FILCH	}	-	-	ALFRED HEATHER
✓ MAT OF THE MINT				
✓ THE BEGGAR	-	-	-	ARNOLD PILBEAM
✓ MRS. PEACHUM	-	-	-	ELSIE FRENCH
✓ POLLY PEACHUM	-	-	-	SYLVIA NELIS
✓ LUCY LOCKIT	-	-	-	VIOLET MARQUESITA
✓ DIANA TRAPES	-	-	-	BERYL FREEMAN
✓ JENNY DIVER	-	-	-	NONNY LOCK

Drawer: DAVID HODDER

Turnkey: JACK GIRLING

Members of Macheath's Gang:

ALAN TROTTER, MALCOLM RIGNOLD, JOHN CLIFFORD,
EDWARD BARRS, CHARLES STAITE

Women of the Town:

ELLA MILNE, DOLORES DENISON, VERA HURST, WINIFRED CHRISTIE,
LILIAN STANFORD, EDITH BARTLETT, ENID LINDSAY AND NONNY LOCK

Harpsichord	-	-	-	-	NELLIE CHAPLIN
1st Violin and Viola d'Amore	-	-	-	-	KATE CHAPLIN
2na Violin	-	-	-	-	KATHLEEN THOMAS
Viola	-	-	-	-	LILIAN MUKLE
Violoncello and Viola da Gamba	-	-	-	-	MABEL CHAPLIN
Double Bass	-	-	-	-	LOUISE MUKLE
Oboe	-	-	-	-	LEILA BULL
Flute	-	-	-	-	FLORENCE MUKLE

CONDUCTOR: EUGENE GOOSSENS, JUNR.

Note.



THE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Craufurd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the *Airs*, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN.

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The Beggar's Opera

N^o 1. OVERTURE.

DR. PEPUSCH (revised, F.

Grave.

A musical score for a piano, consisting of five systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a "Grave." tempo marking. The first system starts with a forte (f) dynamic. The second system includes a "trm" (trill) marking. The third system has a mezzo-forte (mf) dynamic marking. The fourth system starts with a piano (p) dynamic. The fifth system includes another "trm" marking. The score is written for a single piano instrument, with a grand staff (treble and bass clefs) for each system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

First system of music. The piano part begins with a *mf* dynamic and includes a *cresc.* (crescendo) marking. The bass part features a *f* (forte) dynamic. The system concludes with the tempo marking *allargando.* and a *trill* instruction.

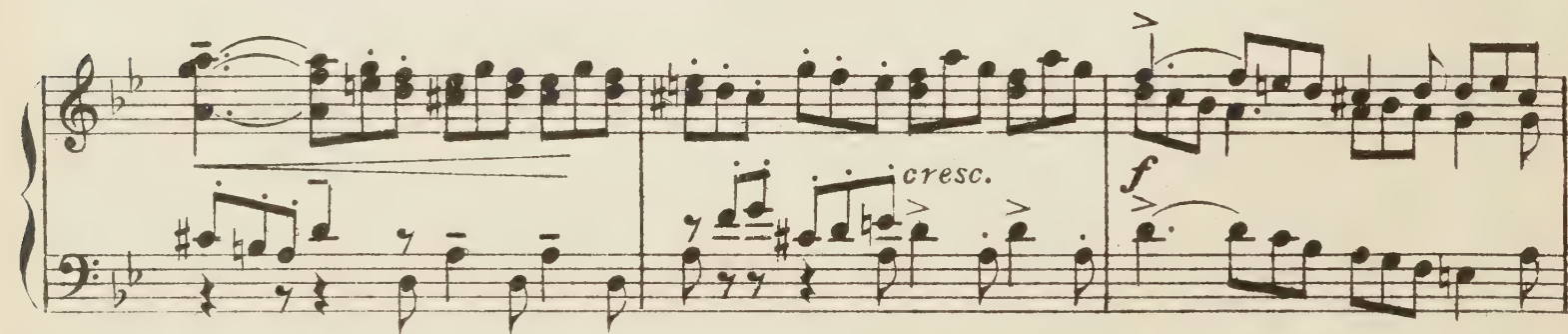
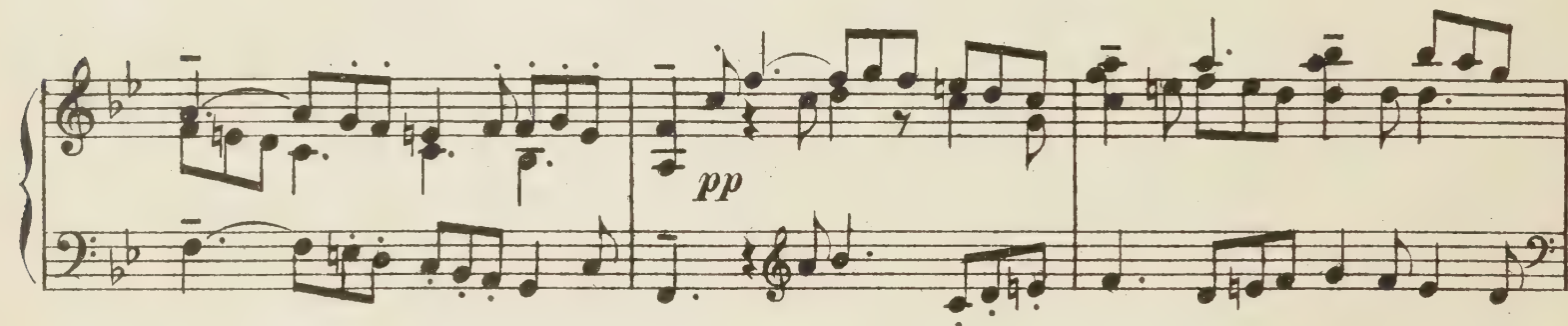
Allegro. (founded on "The Happy Clown.")

Second system of music. The piano part starts with a *p* (piano) dynamic and includes a triplet of eighth notes. The bass part is marked *l. h.* (left hand). The system ends with a *trill* instruction.

Third system of music. Both the piano and bass parts are marked *stacc.* (staccato). The system features a variety of rhythmic patterns and rests.

Fourth system of music. The piano part includes a *cresc.* (crescendo) marking. The system concludes with a *f* (forte) dynamic in the bass part.

Fifth system of music. This system contains complex rhythmic patterns and a key signature change to one sharp (F#) in the final measure.





ACT I.—SCENE I. (Peachum's House.)

NO 2. THRO' ALL THE EMPLOYMENTS OF LIFE.

Peachum.

Rather deliberately.

AIR.—“AN OLD WOMAN CLOTHED IN GRAY”

poco f

Thro' all the em-ploy-ments of life Each

mf *p* *mf*

neigh-bour a-bu-ses his brother, Trull and rogue they call husband and

p *cresc.*

wife, All pro-fess-ions be-rogue one a-noth-er. The

priest calls the law-yer a cheat, The law-yer be-knaves the di

mf

- vine,..... And the statesman, because he's so great, Thinks his trade as honest as

mine. *p* The priest calls the law-yer a cheat, ... The

law-yer beknaves the di - vine, ... And the statesman, because he's so great, Thinks

poco rall. *a tempo.*

his trade as hon-est as mine, Thinks his trade as hon-est as

poco rall. *a tempo.*

mine. *p* The priest calls the law-yer a cheat, ... The

Nº 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

Filch.

AIR.—"THE BONNY GRAY-EYED MORN"

Allegro moderato.

p

p

mf

poco allargando. *a tempo.*

colla voce. *f*

drum

drum

'Tis
woman that se-duc-es.... all.... mankind, By her we first were taught the
wheedling arts; Her ver-y eyes can cheat— when most she is kind, She
tricks us of our mon-ey.... with our hearts. For her, like wolves by night we

roam....for..... prey, And practise ev - 'ry fraud to bribe her charms; For

poco rit.

poco rit.

suits of love, like law, are won by pay,.... And beau - ty must be feed in -

slightly slower than Tempo I. poco rit. *Tempo I.*

p *poco rit.* *Tempo I.*

- to.... our arms, And beau - ty must be feed in - to our arms.

poco rit. *tr.* *a tempo.*

a tempo. *poco rit.* *p*

accel.

p vivace.

8

NO. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

Mrs Peachum.

AIR. "COLD AND RAW"

Allegretto.

If an-y wench Venus' gir-dle wear, Though she be nev-er so

ug-ly, Lil-ies and ro-ses will quick-ly appear, And her face look wond'rous

smug-ly. Be-neath the left ear so fit but a cord, A

rope so charming a zone is! The youth in his cart hath the

air of a lord And we cry, "there dies an A-do-nis!"

espr. *pesante.* *a tempo.* *rall.* *a tempo.* *rall.* *a tempo.*

No. 5. IF LOVE THE VIRGIN'S HEART INVADE.

Mrs Peachum.

AIR.—“WHY IS YOUR FAITHFUL SLAVE DISDAINED?”

Andante.

If love the... vir - gin's heart in...

-vade, How, like... a moth, the sim - ple maid

Still plays a - bout the flame! If

soon... she be... not made... a wife, Her

p

p p

tr

trum

delicato.

poco animato.

cresc.

cresc.

tr *poco rall.* *tr* *slightly slower.* *3*

hon-our's singed, and then for life, She's—

mp *poco rall.* *f* *slightly slower.*

rall molto.

what.... I dare not name.....

rall molto.

NO 6. A MAID IS LIKE THE GOLDEN ORE. MRS Peachum.

Allegro.

AIR.—“OF ALL THE SIMPLE THINGS WE DO”

A maid is like the

p *mf* *p*

gol - den ore, Which hath guin-eas in-trin-si-cal in it, Whose

mf

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A....

wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now

here, now there, is bought or is sold, And is cur-rent in e - ve - ry house.....

string. al fine.

NO 7. VIRGINS ARE LIKE THE FAIR FLOWER.

Polly.

AIR—"WHAT SHALL I DO TO SHOW HOW
MUCH I LOVE HER?" (PURCELL.)

Andante affettuoso.

Vir-gins are like.... the fair

flow'r.... in.... its.... lus - - tre, Which in the gar - den e -

- na - mels the.... ground; Near it the bees.... in play

flut - ter.... and.... clus - - ter, And gau-dy but-ter-flies

tr. *poco animato.*

fro - lic a - round. But, when once pluck'd, 'tis no

mf *poco animato.*

lon - ger al - lur - ing, To Co - vent Gar - den 'tis.... sent (as yet

poco rit.

piu agitato.

sweet), There fades and shrinks, and grows past all.... en - du - ring

a tempo.
molto espress.

pp

poco a poco rall.

Rots, stinks, and.... dies,..... And is trod un - der feet.

f *poco a poco rall.* *p*

No 8. OUR POLLY IS A SAD SLUT.

Duet — Mr. & Mrs. Peachum.

AIR — "OH LONDON IS A FINE TOWN?"

Vivace.

MRS.
PEACHUM.

Our

f

senza rall.

PEACHUM.

Pol - ly is a sad slut! nor heeds what we have taught her, I

MRS.
PEACHUM

wonder a - ny man a - live will e - ver rear a daughter! For

PEACHUM.

she must have both hoods and gowns and hoops to swell her pride; With

scarfs and stays and gloves and lace; And she'll have men be - side;.... And

when she's drest with care and cost, all tempting fine and gay, As men should serve a

PEACHUM.

And when she's drest with care and cost, all tempting fine and gay, As

cow-cum-ber, she flings her-self a - way.....

men should serve a cow-cumber, she flings her-self a - way.....

ff furioso.

No. 9. CAN LOVE BE CONTROLLED BY ADVICE?

Polly.

AIR.—“GRIM KING OF THE GHOSTS”

Andante con moto.

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system begins the vocal melody with the lyrics 'Can Love be con - trolled by ad -'. The third system continues the melody with the lyrics '-vice? Will Cu - pid our mo - thers o - bey?'. The fourth system concludes the phrase with the lyrics 'Tho' my heart were as fro - zen as ice, At his'. The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages. Dynamics include piano (*p*) and expressive (*espr.*) markings. The tempo is marked 'Andante con moto'.

Can Love be con - trolled by ad -

-vice? Will Cu - pid our mo - thers o - bey?

Tho' my heart were as fro - zen as ice, At his

flame t'would have melt - ed a - way. When he kissed me, so

espr.

close-ly he pressed, 'Twas so sweet that I must have com - plied;... So I

rall. *return to*

p *rall.* *return to*

Tempo I. thought it both saf - est and best To mar - ry, for fear you should

rall. *trum*

Tempo I. *rall.*

a tempo. chide.

p *poco rall.* *trum*

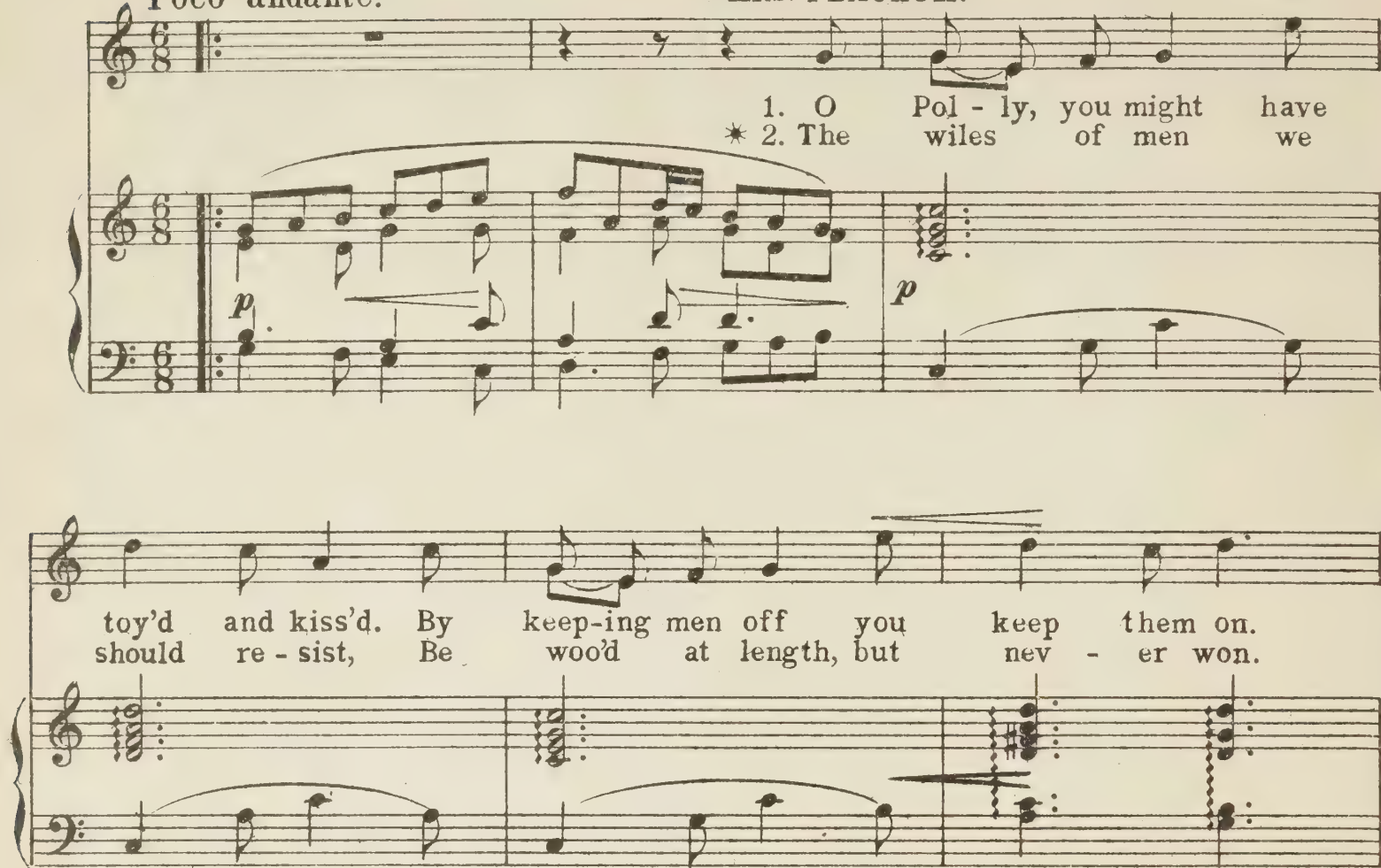
Nº 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

Duet— MRS Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?"

Poco andante.

MRS. PEACHUM.

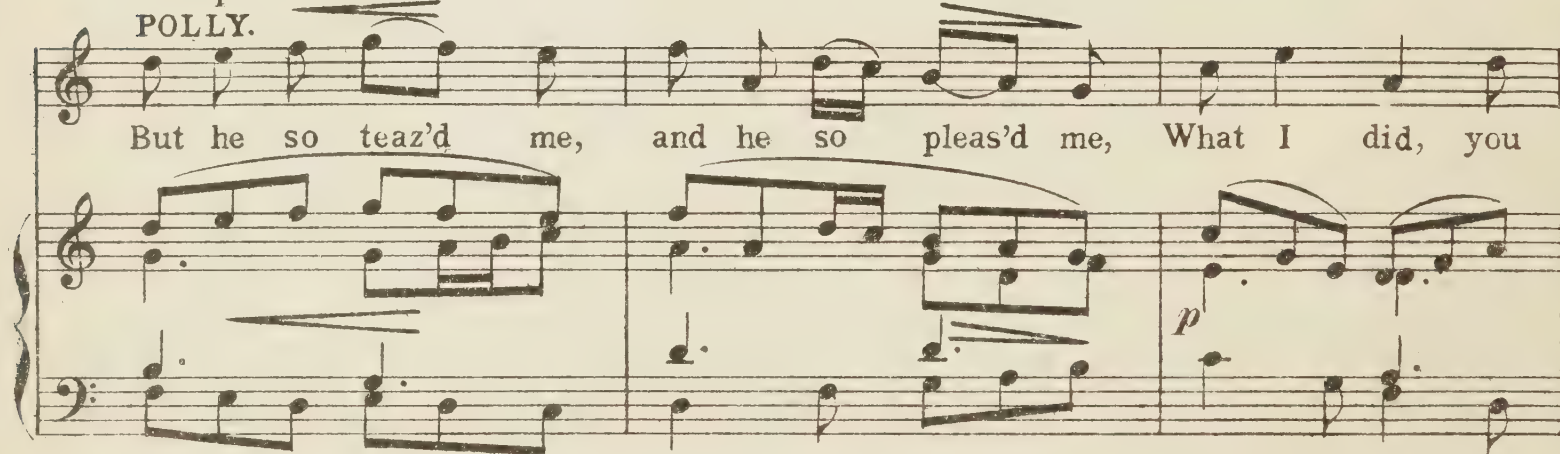


1. O Pol - ly, you might have
* 2. The wiles of men we

toy'd and kiss'd. By keep-ing men off you keep them on.
should re - sist, Be wo'd at length, but nev - er won.

Tempo I.

POLLY.



But he so teaz'd me, and he so pleas'd me, What I did, you

POLLY.
MRS. P.



must have done. But he so teaz'd me, and he so pleas'd me, thee

*These lines have been added to the original.

1. 2.

What I } did you } must have done. must have done.

tr *b.* *tr* *rall.* *p*

NO 11. I LIKE A SHIP IN STORMS WAS TOSSED.
Polly.

AIR—"THOMAS, I CANNOT," &c.

Allegro moderato.

agitated.

p agitated.

I, like a ship in

storms, was toss'd, yet a-fraid to put in - to land:..... For seiz'd in the port the

ves - sel's lost, Whose treasure is con - tra - band. The

più tranquillo.

commodo.

waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,

p *più tranquillo.*

colla voce.

a tempo.

rall.

a tempo.

safe a - shore, I ask no more, My all is in my po -

a tempo.

rall.

f

a tempo.

p

1.

a tempo.

D. §

- ses - sion, po - ses - sion, my all is in my po - ses - sion..... The

mf

a tempo.

D. §

2.

rall.

a tempo.

all is in my po - ses - sion.....

rall.

a tempo.

f

Nº 12. A FOX MAY STEAL YOUR HENS, SIR.

23

Peachum.

AIR—"A SOLDIER AND A SAILOR"

Allegro vivace.

fox may steal your hens, sir, A wench your heath and pence, sir, Your

daughter rob your chest, sir, Your wife may steal your rest, sir, A

thief your goods and plate. A thief your goods and

plate But this is all but pick - ing, With rest, pence, chest, and chick-en; It

allargando *animato*

colla voce.

a tempo.

e - ver was de - creed, sir, If lawyer's hand is fee'd, sir, He steals your whole es-

a tempo.

- state. He steals your whole es - tate. DANCE. (F. A.)

f senza rall

Nº 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR?"

Andante.

espr.

tr

p

senza rall.

p

O

ponder well! be not severe; So save a wretch-ed wife! For

poco rit. *a tempo.*

on the rope that hangs my dear, De - pends poor Pol - ly's life.

tr *p a tempo.*

O ponder well! be not se-vere; So

dr *p*

save a wretch-ed wife! For on the rope that hangs my dear, De -

p *rall.*

pp *a tempo.*

pendspoor Pol - ly's life.

pp *p a tempo.* *rall*

No 14. PRETTY POLLY, SAY.

Duet—Polly and Macheath.

AIR—"PRETTY PARROT SAY"

Allegretto.

The piano introduction is in 3/4 time, marked *Allegretto*. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a *p* (piano) dynamic and ends with a *poco rit.* (poco ritardando) marking.

MACHEATH.
a tempo.

Macheath's vocal entry is in 3/4 time, marked *a tempo*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Pretty Pol-ly, say, When I was a-way, Did your fancy never stray To some newer". The piece begins with a *p* (piano) dynamic.

The vocal line continues with the lyrics: "lo-ver? Pretty Polly, say, When I was a-way, Did your fancy never". The piano accompaniment continues with a *p* (piano) dynamic.

POLLY. *Slightly slower.*

Polly's vocal entry is in 2/4 time, marked *Slightly slower*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "stray To some newer lo-ver? With-out disguise, Heav-ing sighs,". The piece begins with a *poco rall.* (poco rallentando) marking and a *p* (piano) dynamic.

The vocal line continues with the lyrics: "Dot-ing eyes, My constant heart dis-co-ver. Fond-ly". The piano accompaniment continues with a *poco rall.* (poco rallentando) marking and a *p* (piano) dynamic. The piece concludes with a *rall.* (rallentando) marking and a *p* (piano) dynamic.

poco rit. **MACHEATH.** *rall molto.*

let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,

poco rit. *p* *rall molto.*

poco animato. **POLLY.** *a tempo.* *poco rall.*

Poll. With - out disguise, Heaving sighs, Dot - ing eyes,

a tempo. *poco animato.* *poco rall.*

poco animato. *rall.* *a tempo (Slightly slower).*

My constant heart dis - cov - er. Fond - - ly let me loll!

MACHEATH *espress.* *fond - - ly* *a tempo. (Slightly slower)*

poco animato. *rall.* *p*

rallentando molto.

fond - - ly let me loll!

loll! fond-ly loll! O pret-ty, pretty, pretty Poll.

rallentando molto.

Nº 15. MY HEART WAS SO FREE.

Macheath.

AIR—"PRAY, FAIR ONE BE KIND?"

Allegro vivace.

My heart was so free, It roved like the bee, Till

Pol-ly my passion re - qui - ted; My heart was so free, It

roved like the bee, Till Pol-ly my pas-sion re - qui - ted;

cresc.

sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I

cresc.

rall. *a tempo.*

changed ev-'ry hour, But here ev-'ry flow'r is u - ni - ted. I

rall. *a tempo.*

mf

cresc.

sipped each flow'r, I changed ev -'ry hour, I sipped each flow'r, I

p *cresc.*

rall. *animato.* *a tempo.*

changed ev -'ry hour, But here ev -'ry flow'r is u - - ni - ted.

f *rall.* *animato.* *a tempo.* *f*

NO. 16. WERE I LAID ON GREENLAND'S COAST.

Duet—Polly and Macheath.

AIR—"OVER THE HILLS AND FAR AWAY"

Allegro.

f

MACHEATH.

senza rall.

Were I.... laid on Greenland's coast, And in my arms em-

p

Ad. *

poco rit. *tempo.*

-braced my lass; Warm a - midst e - ter - nal frost, Too soon the half year's

poco rit. *tempo.* *p*

POLLY.

night would pass. Were I.... sold on In-dian soil, Soon as the burning

p

simile.

day was closed, I..... could mock the sul-try toil When on my charmer's

poco rit. *a tempo.*

p *poco rit.* *a tempo.*

poco rit. **MACHEATH.** **POLLY.**

breast reposed. I would love you all the day, Ev-'ry night would kiss and play,

poco rit. *p gradually slower.* *espress.*

MACHEATH. *rall.* *a tempo.*

If with me you'd fond-ly stray O-ver the hills and far a-way.

rall. *p* *a tempo.*

POLLY.

Were I.... sold on In-dian soil,..... Soon as the burn-ing day was closed,

MACHEATH.

Were I laid on Greenland's coast, And in my arms em-braced my lass;....

mf

I could mock the sul - try toil, When on my char-mer's
Warm a midst e - ter - nal frost, Too soon the half-year's

poco rit. breast re-posed. *Slightly Slower. espress.* Ev - 'ry night would
poco rit. night would pass. I would love you all the day,

MACHEATH. *rall* *a tempo.* BOTH.
kiss and play, If with me you'd fond-ly stray O-ver the hills and
rall. *a tempo.*

far a - way... *accel - - - ler - ando.*
cresc. *ff*

Nº 17. O WHAT PAIN IT IS TO PART.

Duet— Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING"

Andante affettuoso.

Piano introduction in B-flat major, 4/4 time. The music is marked *Andante affettuoso*. It features a melody in the right hand and a supporting bass line in the left hand. A *rall.* (rallentando) marking appears in the third measure of the right hand.

POLLY.

Polly's first vocal entry. The melody is in the right hand, with lyrics: "Oh! what pain it is to..... part! Can I..... leave thee,". The piano accompaniment is in the left hand, marked *a tempo.* and *p* (piano). The music is in B-flat major, 4/4 time.

Polly's second vocal entry. The melody is in the right hand, with lyrics: "Can I..... leave thee? Oh what pain it is to..... part! Can thy". The piano accompaniment is in the left hand, marked *p* (piano). The music is in B-flat major, 4/4 time.

poco più animato.

Polly's third vocal entry. The melody is in the right hand, with lyrics: "Pol-ly e - ver leave..... thee? But lest death my love should thwart, And". The piano accompaniment is in the left hand, marked *mf poco più animato*. The music is in B-flat major, 4/4 time.

poco allarg.

Tempo I.

bring thee to the fa - tal... cart, Thus I tear thee from my

Tempo I.

*espress.**poco allarg.**p*

bleed - ing heart! Fly hence, and let me leave... thee.

mf POLLY.MACHEATH.
poco più animato.

Lest death my love, my

But lest death my love should thwart, Lest death my love, my

Tempo I.

espress.

love should thwart, I tear thee from my bleed - ing heart! Fly

love should thwart, I tear thee from my bleed - ing heart! Fly

Tempo I.

hence and let me leave..... thee, Fly hence and let me

hence and let me leave..... thee, Fly hence and let me

a tempo *rall.*

RH *L.H.*

leave leave..... thee..... thee

leave..... thee. *More and more passionately.*

a tempo.

p

ff

p *rall.* *p* *pp*

ACT II.- SCENE I.

N^o 18. A TAVERN NEAR NEWGATE.

Mat of the Mint and Chorus.

AIR.—"FILL EVERY GLASS."

Allegro.

mf

f

MAT.

Fill ev -'ry glass, for

lightly.

wine in - spires us And fires us with cour - age, love and joy.

marcato.

f

f CHORUS.*ff*

Fill ev-'ry glass, for wine in - spires us, And fires us with

Fill ev - 'ry.... glass, for wine in-spires with

ff

cour - age, love and joy.

cour-age, love and joy.

ff

MAT.

Women and wine should life em - ploy.

mf

Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for

p

wine in - spires us And fires us with cour - age, love and joy.

CHORUS.

Women and wine should life em - ploy. Is there aught

Women and wine should life em - - ploy.

mf *p*

MAT.

Fill ev-'ry glass, for wine in -
 else on earth des-ir-ous? Fill ev-'ry glass for wine in -
 Is there aught else on earth des-ir-ous? wine in -

-spires us And fills us with cour-age, love and joy.
 -spires us And fills us with cour-age, love and joy.
 -spires us And fills us with cour-age, love and joy.

a tempo, boisterously.

No 19. FILL EVERY GLASS.

Mat of the Mint and Chorus.

Allegro vivace.

MAT,

Fill ev-'ry

lightly.

glass, for wine in - spires us And fires us with cour - age, love and

joy.

CHORUS.

Fill ev-'ry glass, for wine in - spires us And fires us with

Fill ev -'ry glass, for wine in - spires with

MAT.

cour - age, love and joy. Women and wine should life em -

cour - age, love and joy.

- ploy. Is there aught else on earth de - si - rous? Fill ev-'ry

glass, for wine in - spires us And fires us with cour - age, love and

CHORUS.

joy *f* Wo-men and wine should life em - - ploy.

Wo-men and wine should life em - - ploy.....

Is there aught else on earth de - si - rous? Fill ev-'ry glass

Is there aught else on earth de - si - rous?

p

MAT.

Wine in - spires us and fires us with cour - age, love and joy.....

wine in - spires us and fires us with cour - age, love.... and joy.....

wine in - spires us and fires us with cour - age, love and joy.....

rall. *ff* *a tempo.*

rall. *ff* *a tempo.*

rall. *ff* *a tempo.*

rall. *ff* *marcato*

NO 20. LET US TAKE THE ROAD.

43

Mat of the Mint and Chorus.

In quick march time.

AIR.—MARCH FROM "RINALDO"—HANDEL.

MAT. *gaily.*

Let us take the road. Hark! I hear the.... sound of

coach - es! The hour of at-tack ap - proaches, T'your arms brave boys and

load. See the ball I hold! Let chem - ists toil like

ass - es, Our fire their fire sur - pass - es, And turns all.... our lead to

gold. CHORUS. *f* Let us take the road. *p* Hark! I hear the sound of
 Let us take the road..... Hark! the sound of

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and
 coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

load.. *f* See the ball I hold! Let
 to your arms! to your arms! to your arms!

chem - ists toil like ass - es, Our fire their fire sur -
 Let chem - ists toil like ass - es, Our fire their fire sur -

- pass - es, And turns all our lead to gold.

- pass - es, And turns all our lead to gold.

ff

(cheer) (cheer) (cheer) *mf* Hark! I

(cheer) (cheer) (cheer) Let us take the road. Hark! I

hear the sound of coach - es, The hour of at - tack ap -

hear the sound of coach - es, The hour of at - tack ap -

-proach - es, T'your arms brave boys and load. *p* See the

-proach - es, T'your arms brave boys and load. *p* See the

dying away.

ball I hold! Let chem - ists toil like ass - es.....

ball..... I..... hold!.....

pp

dim.

No 21.

MUSIC TO DIALOGUE. (F. A.)

Gracefully, moderate pace.

pp

rall.

pp

No 22. IF THE HEART OF A MAN.

Macheath.

AIR—"WOULD YOU HAVE A YOUNG VIRGIN," &c,

Allegretto.

p

If the heart of a man is de - pressed with cares, The

p

mist is dispelled when a wo-man ap-pears; Like the notes of a fid-dle, she

sweet - ly, sweet - ly Rai - ses our spirits and charms our ears.

Ro - ses and li - lies her cheeks dis - close, But her ripe lips are more

p

sweet than those. Press her, Ca - ress her, With bliss - es Her kiss - es Dis -

- solve us in pleasure and soft re - pose. Ro - ses and li - lies her

mf *p*

cheeks dis - close, But her ripe lips are more sweet than those,

poco a poco rall. *a tempo. rall molto.*

Press her, Ca - ress her, With blisses Her kisses Dis - solve us in pleasure and soft re - pose.

poco a poco rall. *p* *rall molto.*

NO 23. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR—COTILLON

Allegretto grazioso.

SOP. *p*

CHORUS.

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

CONTR. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

MACHEATH.

1. Love is then our
2. Ours is not to -

She a-lone who that em-ploys,
Love with youth flies swift a-way,

She a-lone who that em-ploys,
Love with youth flies swift a-way,

du - ty.
- mor - row.

Well deserves her beau - ty.
Age is nought but sor - row.

Let's be gay, While we may,
Dance and sing, Time's on the wing,

Let's be gay, While we may,
Dance and sing, Time's on the wing,

p

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

Beau - ty's des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

p

made for joys, Love is then our du - - ty.
sport to - day, Ours is not to mor - - row.

made for joys, Love is then our du - - ty.
sport to - day, Ours is not to mor - - row.

made for joys, Love is then our du - - ty.
sport to - day, Ours is not to mor - - row.

f *ritardando.*

f *ritardando.*

DANCE. (VARIATION. F. A.)

Flute

Flute part (treble clef) and Piano accompaniment (grand staff). The Flute part begins with a *p* (piano) dynamic. The Piano accompaniment also begins with a *p* dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

Oboe.

Oboe part (treble clef) and Piano accompaniment (grand staff). The Oboe part begins with a *p* (piano) dynamic. The Piano accompaniment continues with a *p* dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

Piano accompaniment (grand staff). The music is in 4/4 time and features a mix of eighth and sixteenth notes. The dynamic is *p* (piano).

Piano accompaniment (grand staff). The music is in 4/4 time and features a mix of eighth and sixteenth notes. The dynamic is *f* (forte) in the first measure, then *p* (piano) in the second measure.

Piano accompaniment (grand staff). The music is in 4/4 time and features a mix of eighth and sixteenth notes. The dynamic is *f* (forte) in the first measure, then *mf* (mezzo-forte) in the second measure, and *f* (forte) in the third measure. The tempo is marked *marcato.* in the first measure and *rall.* (rallentando) in the second measure. The music ends with a double bar line.

Nº 24. BEFORE THE BARN-DOOR CROWING.

Jenny Diver and Ladies' Chorus.

AIR.—“ALL IN A MISTY MORNING”

Allegro vivace.

JENNY.

Be - fore the barn-door

crow - ing, The.... cock by hens at - ten - ded, His....

eyes a - round him throw - ing, Stands for a - while sus -

- pen - ded, Then one he sin - gles from the crew, and....

cheers the hap - py hen; With "how d'you do?" and

f *p*

1. CHORUS. 2.
 "how d'you do?" and "how d'you do?" a - gain. *f* Be - gain.

DANCE. (Variation F. A.)

legato.

piu p

crescendo.

accelerando. *ff*

Nº 25. AT THE TREE I SHALL SUFFER.

Macheath.

Andante.

AIR.—“WHEN FIRST I LAID SIEGE TO MY CHLORIS”

f pesante. *gradually more*

This musical block contains the first system of the Andante section. It features a treble and bass staff with a piano accompaniment. The tempo is marked 'Andante' and the dynamics include 'f pesante' and 'gradually more'. The key signature is one sharp (F#).

Allegretto.

lightly and quickly. *p*

At the tree I shall suf-fer with plea-sure, At the

This musical block contains the first system of the Allegretto section. It features a treble and bass staff with a piano accompaniment. The tempo is marked 'Allegretto' and the dynamics include 'lightly and quickly' and 'p'. The lyrics 'At the tree I shall suf-fer with plea-sure, At the' are written below the treble staff.

tree I shall suf-fer with plea-sure. Let me go where I will, In

This musical block contains the second system of the Allegretto section. It features a treble and bass staff with a piano accompaniment. The lyrics 'tree I shall suf-fer with plea-sure. Let me go where I will, In' are written below the treble staff.

all kinds of ill, I shall find no such fu-ries as these are. Let me

This musical block contains the third system of the Allegretto section. It features a treble and bass staff with a piano accompaniment. The lyrics 'all kinds of ill, I shall find no such fu-ries as these are. Let me' are written below the treble staff.

go where I will, In all kinds of ill, I shall find no such fu-ries as

This musical block contains the fourth system of the Allegretto section. It features a treble and bass staff with a piano accompaniment. The lyrics 'go where I will, In all kinds of ill, I shall find no such fu-ries as' are written below the treble staff.

these are.

poco allargando.

mf

Andante.

f

p

Nº 26. INTERLUDE.

Allegro vivace.

F. A.

f

dim.

p

f

marc.

mp

marc.

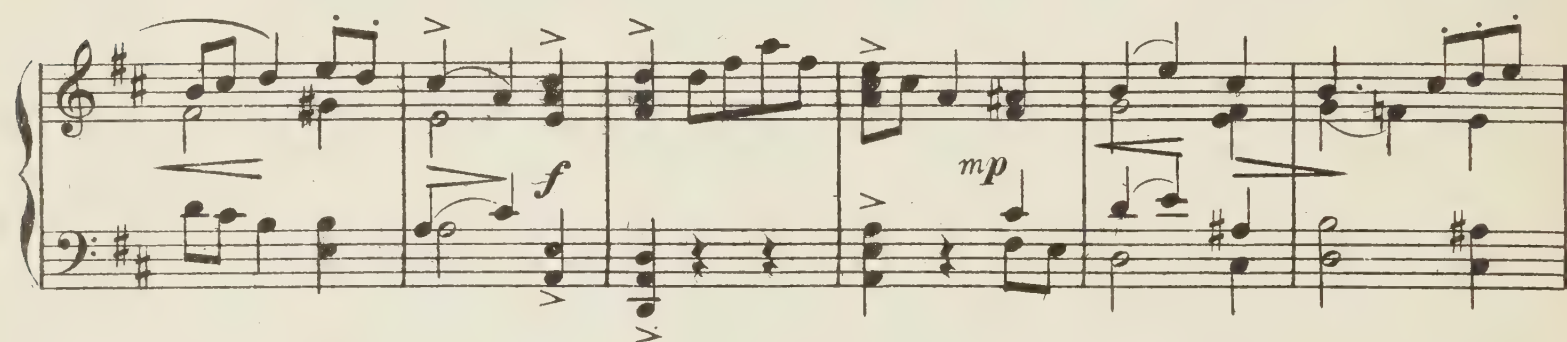
p



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The bass staff has the instruction *sempre p* written above it.



Second system of musical notation. Treble and bass staves. The bass staff has the instruction *f* written above it, followed by *marc.* and *mp*.



Third system of musical notation. Treble and bass staves. The bass staff has the instruction *f* written above it, followed by *mp*.



Fourth system of musical notation. Treble and bass staves. The bass staff has the instruction *p* written above it.



Fifth system of musical notation. Treble and bass staves. The bass staff has the instruction *r. h.* written above it, followed by *l. h.*.



Sixth system of musical notation. Treble and bass staves. The bass staff has the instruction *stacc.* written above it, followed by *p*. The system ends with a double bar line and a small asterisk.

SCENE II.

Nº 27. NEWGATE PRISON.

Slowly, but rhythmically.

F. A.

Nº 28. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIERS, THINK IT NO HARM?"

Andante.

Man may es - cape from rope and gun; Nay, some have out lived the Doc - tor's pill; Who

takes a wo - man must be un - done, That ba - si - lisk is sure to kill.

mf lingering

rall.

pp

a tempo. poco animato.

ten.

The fly that sips trea - cle is lost in the sweets, So

a tempo. poco animato.

p

pp

slower.

he that tastes wo - man, wo - man, wo - man, He that tastes espress

p

pp

rall.

Tempo I.

wo - man, ru - in... meets.

rall.

pp

mf

pp

rall.

pp

Nº 29. HOW CRUEL ARE THE TRAITORS.

59

Lucy.

AIR.—“TWAS WHEN THE SEA WAS ROARING”

Moderato. *molto espress.*

How cru - el are..... the

trai - tors, Who lie..... and swear in jest,..... To

cheat un - guard - ed creatures Of vir - tue, fame.... and

rest!..... Who - ev - er steals a shilling, Thro'

passionately.

shame the guilt con - ceals: In love, the perjured vil - lain With

rall. molto. *a tempo.*
boasts the theft re - veals.....
rall. molto. *a tempo.* *f* *rall. p*

NO 30. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—“THE SUN HAD LOOS'D HIS WEARY TEAMS’

Allegro.

The
first time at..... the look - ing glass the mo - ther sets her daugh - ter, The
poco f *dim.* *p*

im - age strikes the smi - ling lass with self - love ev - er af - ter, Each

time she looks, she, fon - der grown, Thinks ev - 'ry charm grows stronger. But a -

non legato.

Ad. * *Ad.* *

rall. poco a poco.

- las vain maid, all eyes but your own Can see you are not young - er.....

f rall. poco a poco.

a tempo.

p *accel.* *mf* *rit.* *a tempo p.*

Nº 31. WHEN YOU CENSURE THE AGE.

Duet.—Peachum and Lockit.

AIR.—“HOW HAPPY ARE WE”

Allegro moderato.

Deliberately, but rhythmically.

LOCKIT.

When you cen-sure the age, be

PEACHUM.

Lest the cour-tiers offend-ed should be,

cau-tious and sage,

If you

Each cries—“that was levelld at

mention vice or bribe, Tis so pat to all the tribe,

f

me!" When you cen-sure the age, be cau-tious and sage, Lest the

f

When you cen-sure the age, be cau-tious and sage, Lest the

mf

courtiers offend - ed should be, If you mention vice or bribe, 'tis so

courtiers of - fend - ed should be, If you mention vice or

pat to all the tribe, Each cries "that was level'd at me?"

bribe, 'tis so pat to all the tribe Each cries "that was level'd at me?"

DANCE. (F. A.)

f

marcato.

p

No 32. IS THEN HIS FATE DECREED?

Lucy.

AIR. "OF A NOBLE RACE WAS SHENKIN"

Allegro moderato.

Is then his fate de - -

cree'd Sir? Is then his fate de - cree'd?

f Such a man can I think of quit-ting?

espr. rall. When first we met so moves me yet, *a tempo.* Oh, see how my heart is

p rall. espr. *mf*

f rall. molto. *a tempo.* splitting! Oh, see how my heart is split-ting!

rall. molto. *a tempo.* *f*

No 33. YOU'LL THINK ERE MANY DAYS ENSUE.

65

Lockit.

Moderato.

AIR.—“HOW SHOULD I YOUR TRUE LOVE KNOW?”

You'll think ere ma-ny days en-sue, This sen-tence not se-vere;

I hang your hus-band, child, 'tis true, But with him hang your care. Twang dang

(added, F. A.)
dill-o dee, Der-ry der-ry i - do, a-do, i-do, Derry, derry i - do, a-do dee.

No 34. THUS WHEN THE SWALLOW.

Polly.

AIR.—“ALL IN THE DOWNS”

Moderato.

espr.
Thus when the swal - low seek - ing...

prey, With - in the sash is closely pent, His

con-sort, with be-moan-ing lay, With-out, sits pi-ning

for the e-vent. Her chatt'ring lov-ers all a round her

skim, She heeds them not, poor bird, her soul's with him.

Her chatt'ring lov-ers all a-round her skim,

She heeds them not, poor bird, Her soul's with him.

No 35. HOW HAPPY COULD I BE WITH EITHER.

67

Macheath.

AIR.—“HAVE YOU HEARD OF A FROLICSOME DITTY?”

Moderato.

How hap-py could I be with eith-er, Were

t'o-ther dear charm-er a-way! But while you thus tease me to-geth-er, To

neither a word will I say; But Tol-de-rol lol-de-rol lad-dy, Tol

lol-de-rol lol-de-rol lay, Tol... Tol-de-rol, lol-de-rol lad-dy, Tol

lol-de-rol, lol-de-rol lay. Tol - lol-de-rol, lol-de-rol lay.

Nº 36. I'M BUBBLED, I'M TROUBLED.

Duet.— Polly and Lucy.

AIR.—“IRISH TROT”

Vivace.

I'm bubbled, oh! how I am troubled,

I'm bubbled, bam-

poco f *p*

My dis - tress-es are doubled. I'm bubbled,

-boozled and bit. I'm bubbled, Oh!

bamboozled and bit. When you come to the tree should the

how I am troubled, My distresses are doubled.

hangman re - fuse, These fingers with pleasure could fas - ten the noose.

When you

come to the tree should the hangman refuse, These fingers with pleasure could fasten the noose.

I'm

My fin - gers with pleasure, My

fas - ten the noose. My fin - gers with pleasure, My

fingers with pleasure could fas - ten the noose.

fingers with pleasure could fas - ten the noose.

NO 37. CEASE YOUR FUNNING.

Polly.

ORIGINAL AIR?

Allegretto.

Easily and gracefully.

Cease your funning; Force or cunning
 Nev - er shall my heart tre-pan. All these sal-lies
 Are but mal-ice To se-duce my con-stant man.

Note. In performance, this air is sung in the key of A.

H. 10417.

2nd time. pp

'Tis most cer-tain, By their flirt-ing Wo - men oft..... have

pochettino rall. 2nd. time cresc.

1st. & 2nd time cresc.

en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,

pochettino rall. 2nd. time cresc.

1st. & 2nd time cresc.

1 *2* *rall.*

ne - ver hap - py in..... their own. ne ver hap - py

rall.

a tempo.

in their own. a tempo.

rall. *p*

No 38. WHY HOW NOW MADAM FLIRT?

Duet - Polly and Lucy.

AIR.—“GOOD MORROW, GOSSIP JOAN?”

Allegro.

LUCY.

Why how now, Ma-dam

Flirt? If you thus must chatter,

And are for fling-ing dirt,

Let's see who best can spat - - ter, Ma - dam

POLLY.

Why how now sau-cy jade? Sure

Flirt!

(To MACHEATH.)

..... the wench is tip-sy! How can you see me made.....

The scoff of such a gip - - sy?

(To LUCY.)

sau - cy jade!

Nº 39. ENSEMBLE:- NO POWER ON EARTH.

Polly, Lucy, Peachum and Lockit.

AIR - "IRISH HOWL".

Andante.

POLLY.

First system of the musical score. It features a vocal line for Polly and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante.' The vocal line begins with a whole rest followed by a half note 'No'. The piano accompaniment starts with a piano (*p*) dynamic and consists of eighth and sixteenth notes.

semplice.

pow'r on earth can e'er di-vide The knot that sa - cred love hath tied. When

pp semplice.

commodo.

Second system of the musical score. The vocal line continues with the lyrics 'pow'r on earth can e'er di-vide The knot that sa - cred love hath tied. When'. The piano accompaniment is marked *pp* semplice and includes a *commodo.* marking. The music continues with eighth and sixteenth notes.

poco rit.

pa - rents draw a-against our mind, The true love's knot they fas - ter bind,

poco rit.

Third system of the musical score. The vocal line continues with the lyrics 'pa - rents draw a-against our mind, The true love's knot they fas - ter bind,'. The piano accompaniment includes a *poco rit.* marking. The music continues with eighth and sixteenth notes.

a tempo.

piu f

Ho ho rah in am - bo - rah,....
(sobbing)

Ho an ho der - ry,

a tempo.

piu f

Fourth system of the musical score. The vocal line concludes with 'Ho ho rah in am - bo - rah,.... (sobbing)' and 'Ho an ho der - ry,'. The piano accompaniment includes *a tempo.* and *piu f* markings. The music continues with eighth and sixteenth notes.

allargando. *a tempo.*

Hi an hi der-ry, Hoo,..... hoo, der-ry der-ry der-ry der-ry

f *allargando.* *a tempo.*

PEACHUM (Mocking her)

Più animato.

am - bo - rah,..... Ho ho ra in

f *Più animato.*

accel **LOCKIT.** **PEACHUM.**

am - bo - rah,..... Ho an ho derry, Hi an hi derry,

accel.

POLLY. *allargando**a tempo.*

Hoo,..... hoo,..... der - ry der - ry der - ry der - ry

f *allargando* *a tempo.*

POLLY.

accelerando to end.

am-bo-rah.....

Hoo,.....

LUCY.

Derry derry derry derry am.... bo.... rah.....

PEACHUM.

derry derry derry derry am.... bo.... rah,.....

LOCKIT.

derry derry derry derry

*accelerando to end.**cresc.**bursts into tears.*

hoo,..... hoo,..... hoo.....

bursts into tears.

Hoo,..... hoo,..... hoo.....

shouts -- Hoo!

am-bo-rah.....

shouts -- Hoo!

am-bo-rah,.....

am-bo-rah.....

Allegro molto.*cresc.*

Nº 40. MELODRAMA.

The escape of Macheath.

Allegro molto.

F. A.

pp *poco più cresc.*

pp *mf*

p *più p*

p

Gradual crescendo to end.

accel. *f*

ACT. III. SCENE I.

N^o. 41.

A STREET.

AIR.—"CHESHIRE ROUNDS".

With a gay rhythm, not too fast.

p *mf* *f*

p *f marcato.*

mf

p *pp* *ppp*

N^o. 42. IN THE DAYS OF MY YOUTH.

Trio—Diana Trapes, Peachum & Lockit.

AIR.—"A SHEPHERD KEPT SHEEP," &c.

Moderato.

DIANA.

In the
The

f

ALL.

days of my youth I could bill like a dove,
life of all mor-tals in kiss-ing should pass, Fal lal lal lal / lal

PEACHUM. LOCKIT.

lal de riddle laddy. In the days of my youth I could bill like a dove, Like a
life of all mor-tals in kiss-ing should pass, Lip to

ALL.

spar-row at all times was rea-dy for love. lip while you're young, then the lip to the glass. Fal de riddle lad-dy,

Fal de rid-dle lad-dy, Fal lal lal lal lal lal lal lal lad-dy.

Fal de riddle laddy, Fal de riddle laddy, Fal lal lal lal lal lal lal lal lad-dy.

N^o 43. INTERLUDE.- MOLLY BRAZEN.

Allegretto grazioso.

F. A.

p

p

mf

espr.

p

dim.

pp

rallentando. molto.

legato.

pp

NO 44. A CURSE ATTENDS THAT WOMAN'S LOVE.

Duet.— Polly and Lucy.

AIR.—"O BESSIE BELL"

Allegretto.

POLLY.

smoothly. *p* A curse at - tends that

LUCY.

wo - man's love, Who al - ways would be pleas - ing The pert - ness of.... the

POLLY.

2nd. time *pp*

bill - ing dove, Like tick - ling is.... but teas - ing What then in love can

2nd. time *pp* *p*

POLLY.
poco più animato.
mf both times.

LUCY.

wo - man do; If.... we.. grow fond they shun us. And when we fly... them

1.

LUCY.

*poco più sost.**pp* POLLY.

they.. pur - sue:.. But leave us when they've won us. What

2. *rall.* *a tempo.*

they.... pur - sue.... and leave us when they've won us.... *a tempo.*

and leave us when they've won us....

mf rall. *a tempo.*

p *rall.* *pp*

Red *

Nº 45. COME, SWEET LASS.

Lucy.

AIR.—“COME, SWEET LASS?”

Allegro Moderato.

Come, sweet lass, Let's ba-nish sor-row

till to mor-row, Come, sweet lass, Lets take a chirping glass.

Wine can clear The va-poursof des - pair And

make us light as air; Then drink and ba - nish care.

2nd time rall molto.

mf *D.S. without repeat.*

NO. 46. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR"

Moderato espressivo.

POLLY.
a tempo.

Hi - ther, dear hus - band,

poco rit.

a tempo

Turn your eyes. LUCY. Think

Be - stow one glance to cheer me.

with that look, thy Pol - ly..... dies,
O..... shun me.... not.... but....

'Tis Pol - ly sues. Is
hear..... me. 'Tis Lu - cy speaks.
più f

thus true love re - qui - ted? Mine too breaks. Must
My heart is burst-ing. Must

rall. I,.... must I.... be.... slight - ed?
a tempo.
I,.... must I.... be.... slight - ed?
lingering to the end.
a tempo molto espr. *pp*

Nº 47. WHICH WAY SHALL I TURN ME?

85

Macheath.

AIR—"TOM TINKER'S MY TRUE LOVE"

Quasi Allegretto poco rit. Allegro Moderato. a tempo rhythmically.

p hesitatingly poco rit. a tempo p rhythmically.

Which way shall I turn me-how can I de-

-cide? Wives, the day of our death, are as fond as a bride. One wife is too

much for most husbands to hear, But two at a time there's no mortal can

bear. This way, and that way, and which way I will, What would

com - fort the one, t'o - ther wife would take ill. ill.

cresc. *2nd time f* *cresc.*

1. 2.

N^o 48. THE CHARGE IS PREPARED.

Macheath

AIR—"BONNY DUNDEE"

Moderato.

The charge is prepared; the lawyers are met, the

judg-es all rang'd A ter - ri-ble show! I go un-dis-may'd,- for

death is a debt, A debt on de-mand.- So take....what I owe. Then

farewell my love-dear charmers, a-dieu. Con - tent-ed I die-'tis the bet-ter for you. Here

ends all dis-pute the rest of our lives, For this way at once I please all my wives...

rall.

rall

a tempo.

Melody well marked.

mf

NO 49. HORNPIPE.

Dance of prisoners in chains.

Vivace.

DR. ARNE?

f p cresc.

f p cresc.

mf

f

SCENE III.

No 50. THE CONDEMNED HOLD.

Macheath.

Andante.

AIR. — "HAPPY GROVES"

O cru - el, cru - el, cru - el case!

p

p

AIR. — "OF ALL THE GIRLS," &c.
poco animato.

Must I suf - fer this dis - grace? Of all the friends in time of

rall.

rall.

grief, When threat'ning death..... looks grim - mer,..... Not one so

sure can bring re - lief, As this best friend..... a brim - mer....

cresc.

cresc.

AIR.—“DID YOU EVER HEAR OF A GALLANT SAILOR?”

(drinks.) slightly slower.

..... But can I leave..... my pret-ty hus - sies, with-out one

pp

AIR.—WHY ARE MINE EYES STILL FLOWING?

poco animato.

tear, or ten-der sigh? Their eyes, their lips, their bus -

- ses, re-call my..... love,..... Ah must.... I die!

espr. *rall.* *pp*

NO 51. WOULD I MIGHT BE HANG'D.

Trio.— Polly, Lucy and Macheath

AIR.—“ALL YOU THAT MUST TAKE A LEAP”

Andante serioso. POLLY.

*espr.**più f*

Would I might be hang'd! To be

Andante serioso.

LUCY. And I would so too!

poco p *f* *p*

POLLY.
hang'd with you.....

LUCY.
My dear, with you.

MACHEATH.
O leave me to thought! I

LUCY. *poco*
No

fear! I doubt! I.... trem-ble! I droop! see my cour-age is out! *poco*

POLLY. *gradually back to Tempo I.*
animato. No to-ken of love?.... Fare-

to-ken of Love? *p* A - dieu!

see my courage is out

animato. *gradually back to Tempo I.*

-well! A - dieu!

No to - ken of.... love? Fare - well!

But hark! I

Bell in F.

2nd. time *pp* and unaccompanied until last chord

No to - ken of.... love, A - dieu! Fare -

No to - ken of.... love, A - dieu! Fare -

hear.... the toll of the bell! No to - ken of.... love, A - dieu! Fare -

Bell.

1. *pp* 2. *molto rit.* *ppp*

-well! But hark! I hear.... the toll of the bell. No toll of the bell.

-well! But hark! I hear.... the toll of the bell. No toll of the bell.

-well! But hark! I hear the toll of the bell. No toll of the bell. *molto rit.*

Bell. Bell. Bell.

No 52. THUS I STAND LIKE THE TURK.

Finale.— Macheath and Chorus.

AIR.—“LUMPS OF PUDDING”.

Allegro moderato.

Thus I stand like the Turk, with his dox-ies a-round; From

all sides their glances his pas-sion confound; For black, brown and fair, his in -

con-stan-cy burns, And the dif-fer-ent beauties sub-due him by turns. Each

calls forth her charms to pro-voke his de-sires; Tho' wil-ling to all, with but

one here-tires. But think of this maxim and put off your sorrow, The wretch of to-day may be

hap - py to mor-row.

Each calls forth her charms and pro-vokes his de - sires, Tho'

Each calls forth her charms and pro-vokes his de - sires, Tho'

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics 'hap - py to mor-row.' followed by a melodic phrase. The middle staff is a vocal line in treble clef, starting with the lyrics 'Each calls forth her charms and pro-vokes his de - sires, Tho'' followed by a melodic phrase. The bottom staff is a piano accompaniment in bass clef, starting with a forte 'f' dynamic and a melodic phrase. The key signature has one flat (B-flat), and the time signature is common time (C).

will-ing to all with but one he re - tires. But think of this max-im and

will - ing to all with but one he re - tires. But think of this max-im and

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics 'will-ing to all with but one he re - tires. But think of this max-im and' followed by a melodic phrase. The middle staff is a vocal line in bass clef, starting with the lyrics 'will - ing to all with but one he re - tires. But think of this max-im and' followed by a melodic phrase. The bottom staff is a piano accompaniment in bass clef, starting with a forte 'f' dynamic and a melodic phrase. The key signature has one flat (B-flat), and the time signature is common time (C).

may be

put off all sor-row, The wretch of to day may be hap-py to-mor-row. Each

put off all sor-row, The wretch of to day may be hap-py to-mor-row. Each

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with the lyrics 'may be' followed by a melodic phrase. The middle staff is a vocal line in bass clef, starting with the lyrics 'put off all sor-row, The wretch of to day may be hap-py to-mor-row. Each' followed by a melodic phrase. The bottom staff is a piano accompaniment in bass clef, starting with a forte 'f' dynamic and a melodic phrase. The key signature has one flat (B-flat), and the time signature is common time (C).

ALL THE PRINCIPALS.

Slightly faster.

Ah

Ah

calls forth her charms and pro - vokes his de - sires, Tho'

calls forth her charms and pro - vokes his de - sires, Tho'

Slightly faster.

simile.

Ah

Ah

Ah

Ah

will-ing to all with but one he re - tires. But think of this max-im and

will-ing to all with but one he re - tires. But think of this max-im and

Ah... Ah...

put off all sor-row, the wretch of to-day... may be hap-py to-mor-row.

put off all sor-row, the wretch of to-day may be hap-py to-mor-row.

DANCE.

f Faster & faster.

ff

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Piano-vocal score. English,
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